

Localism and Cultural Preservation Policy in Indonesia: Ideas and Challenges

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ABSTRACT

Indonesia is a multicultural country. It has various cultural treasures that display a rich ancestral heritage, in addition to a heterogeneous population. Indonesia is a country that is superior when it comes to the wealth of its local wisdom. Two problems arise, namely how to respond to cultural locality in the globalized situation and how to determine its perspective. These problems are the focus of this paper. By discussing the issue of localism, identity, decentralization, and cultural approach, this paper aims to give an idea of the kind of attitudes that should be taken by Indonesia and the perspective involved. By taking the case in Indonesia, the four cultural issues that are often discussed could be explored further.

Keywords: *cultural approach, decentralization, localism, identity, globalization*

1. INTRODUCTION

The beginning of this paper reveals some cultural phenomena in Indonesia (as one of the countries in Southeast Asia) that are very interesting but may seem ironic. First, the most complete collection of ancient Indonesian manuscripts (especially Javanese literature) which are the most complete can be found in the Netherlands. Research into ancient Indonesian literature is not complete without going to Indonesia's former colonizing country. Second, the drama performance of *La Galigo*, the longest literary work in the world from the Bugis tribe is difficult to perform in Indonesia because of the limited facility of the show. The original epic Bugis show was directed by Robert Wilson (USA). After the show was performed in Singapore, the show was taken to the Netherlands, France, Spain (Barcelona), Italy and the United States. The show was considered a great success and received a lot of admiration from the audience. Third event is the concept behind the structure of Javanese society: *santri*, *priyayi*, and *Abangan* classified as theoretical propositions are examined in a scientific context derived from the American cultural anthropologist Clifford Geertz [1]. As a matter of fact, the concept of the structure of Javanese society had been discussed extensively by the Javanese themselves, long before Geertz conducted his anthropological research.

The case in Indonesia must be an example of how countries that have a rich cultural heritage implement cultural policies based on local values. Indonesian culture is based on its being a heterogeneous country and having a rich cultural heritage. Therefore, attitudes and perspectives are relevant to regulating and developing culture. This paper tries to convey the initial ideas about how to formulate cultural policy as a manifestation of attitudes and perspectives. Indonesian culture has entered the international realm.

In the context of cultural diplomacy, three events elevate Indonesia's image as a rich and diverse cultural country in the eyes of the world. However, are cultural issues handled more seriously in Indonesia? It seems that Indonesia must improve itself when solving cultural problems. As the first event shows, it turns out that colonialism in the past not only caused economic and political suffering, but also drained the nation's cultural heritage. It is ironic if the study of one's own culture must refer to another country. Even the efforts of the South Sulawesi government to retrieve the *La Galigo* manuscript led to the Netherlands (Leiden) which is a time-consuming and costly process. The second reason shows that show facilities in Indonesia are insufficient, so dramas based on ancient Indonesian poetry, stories or epics must be taken abroad. President Megawati and Yusuf Kalla, who had to go to Singapore to watch the show, must have felt disappointed about the lack of availability of Indonesian cultural facilities. Meanwhile, the third reason shows how the Indonesian nation became the object of exploitation in the world of science. The concept of *Santri*, *priyayi*, and *abangan* was actually not an alien concept to Javanese society, long before Geertz conducted research that made him a prominent figure in the international scientific arena [1].

The second program showed that the performance facilities in Indonesia were not adequate so the dramas, which chose the old Indonesian story, had to go abroad. President Megawati and Yusuf Kalla, who have to go to Singapore to watch the show, must feel disappointed about the reality of the arena of Indonesian cultural facilities. Whereas the third event shows how Indonesians are the object of exploitation in the world of science. The concept of *santri-priyayi-abangan* was actually not strange in the thinking of Javanese society, long before Clifford Geertz conducted research and raised it in the international scientific arena [1]. Indonesia must recognize that the awareness of straightening out the culture has not been seriously handled in this country. Thoughts and ideas are often born at congresses, symposia, seminars, dialogues, scientific forums, scientific research, and other cultural events. However, it is merely spatial and is limited to ideas. The

thoughts and ideas have not been implemented in policies and strategies to maintain Indonesian culture. Cultural issues are very extensive. Especially in Indonesian societies, which have various cultural diversities, cultural issues are as important as the life problems and the whole community. Therefore, the solution is only 'selective'. Moreover, the understanding concept of national culture in the past refers to the main aspects of the regional culture, it forms the canon and the expanse of elements entering another regional culture.

Concerning the reality of the Indonesian cultural region above, it needs a change in the Indonesian cultural management strategy in particular. First, reviewing the identity and culture of the community at the local level is naturally accepted. Second, the solution to cultural problems must start from the regions as the core of national culture. Third, the importance of the cultural approach to communication in formulating development policies, both national and regional must be mentioned. All three are considered the main discussion points in this paper.

2. RESEARCH METHODS

As Ayu Sutarto said, the cultural approach can be used as a tool to observe the daily life related to pluralism, differences, divisions, discontinuity of events, the emergence of a variety of symptoms that blend in with many variables that are certainly difficult to understand through a quantitative approach [2]. Therefore, this research used qualitative research because it is interested in the process, meaning, and understanding gained through words [3]. Data collection techniques require systematically gathered information about objects of research (people, objects, phenomena) and about the settings in which they occur. In qualitative research, there are four data collection techniques, namely document review, observation, interviews and focused group discussion. The data collection technique in this research consists of documentation and document review.

3. RESULTS AND DISCUSSION

3.1. Assessing Community and Cultural Identity

Chris Barker in his book *Cultural Studies, Theory and Practice* [4] argued that a stable identity is rarely questioned; it seemed 'natural' and taken for granted. However, when the 'naturalness' starts to look faded, we tend to examine these identities in new ways.

What Barker stated above becomes relevant when the emergence of the Global Village appears to accompany the quickly accelerated world culture because of globalization. A futurologist, Alvin Toffler [5] suggests that a new civilization is emerging in today's life. For those too blind to notice, this civilization has brought a new style of family life, changing how things work, down to how to make love and embrace a way of life, bringing a new economic order,

new conflicts, and most importantly, changing human consciousness. Coming from civilizations that have existed up to now, millions of people have to align their lives with the future rhythm, adopting a different pace. Humans are afraid of the future, so they tend to become engaged in a useless nostalgic escape into the past and try to restore their dying world, the world which gave birth to them.

The perspective that has been applied by placing its identity as natural and permanent characteristics is not relevant anymore. The concept of identity in recent times should be explicitly formulated and described in deliberate and dynamic ways. Thus, the identity is able to act as a self-controlling device, guidance, and a reference for future development of society. Identity is not just a slogan treated as very weak position when faced with the current changes in the world that tend to dominate [4].

Ideally, the identity of a society is the historical production and past cultural features which are internalized to the present to provide guidance, direction, and control ourselves into the future. It is in evolution experiencing growth and appreciation in regulating the practices and patterns of people's lives through images, sounds, objects, and activity, provided it begins from the assumption that the perspective of identity cannot be separated from the historical and cultural context that frames the journey of community life.

Therefore, some of the focus of the conversation about the identity of the community localities can be obtained in four ways. *First*, artefacts, folklore, and ritual ceremony that are still preserved, maintained, and be a source of inspiration for contemporary cultural products. For example, a ceremonial ritual is performed by the *Sarangan Magetan* residents of East Java. This ritual is held every month *Ruwah* before the Islamic fasting month of Ramadan. In this customary ritual, residents carry and parade a so-called *Tumpeng Gono Bahu* in the form of mountains of rice as high as 2.5 meters which sacrifices about 50 kg to float in *Telaga Sarangan*. This ritual is performed as form of expressing gratitude to God Almighty, besides requesting that *Sarangan* lake remain sustainable and its citizens live prosperous lives, protected from disaster. *Larung* is also the culmination of the village's traditional ceremony to prepare for the holy month of Ramadan.

Besides *tumpeng Gono bahu*, there is a large *tumpeng* (pyramid-shaped rice cone) containing vegetables, fruits, and agricultural products *Telaga Sarangan*. Until now this *larung* still exists as a form of cultural preservation and has also been used as a way of expanding tourist culture in the *Magetan* district [6].

Apart from the ritual of *Gono Bahu* held before the month of Ramadan, there is a ritual ceremony performed in order to commemorate the birth of Prophet Muhammad, and this ritual is sustainable in Yogyakarta, known as *Sekaten*. This is a traditional ceremony that is still sustainable in Yogyakarta going back to the 16th century, and held every year in the month of *Maulud* located in the northern square of Yogyakarta. According to one Stefan's opinion [7], *Sekaten* is derived from the name of the Kraton Yogyakarta's heirloom device in the form of a gamelan set named *Kanjeng Kyai Sekati*. The *Sintang* tradition is believed to be a blend of art and *dakwah*, that is to say the propagation of Sunan Kalijaga when incorporating Islam by

using gamelan art (traditional Javanese musical instrument). The gamelan set consists of two *rancak*, namely *Kyai Kanjeng Guntur Madu* and *Kyai Kanjeng Nogowilogo*. This ritual ceremony does not only show gamelan performances, but also the recitation of the holy verses of the Qur'an, and sermons. Yogyakarta people believe that people who celebrate the birth of Prophet Muhammad will receive a reward and youth, but as a condition people should chew *sirih* in front of the Grand Mosque, especially on the first day of the *Sekaten* ritual ceremony.

Secondly, the influence of the historical heritage to the practices of daily life of the community; for example, the story *Nyi Roro Kidul* whom until now is still regarded as the southern sea queen. If something happens on the south coast of Java, it is always associated with her. The story of *Nyi Roro Kidul* tells the story of a princess named Dewi Kadita. Her father was a King named Prabu Munding Wangi (the 6th King of Siliwangi) who was very powerful. Girls were not worthy of leading the Kingdom. His father remarried and got a son. Stepmother Dewi Kadita wanted the son who was born to be a king without any obstacles from Dewi Kadita. Various attempts were made, and finally Dewi Kadita was stricken with an incurable boil, and in the end, she was expelled from the kingdom. Dewi Kadita did not hold a grudge against her stepmother, but always prayed to the Almighty to always accompany her when suffering. After seven days and seven nights, Dewi Kadita finally arrived in the Southern Ocean with clean and clear water. Suddenly she heard an invisible voice to plunge into the ocean. She jumped and swam; the ocean water eliminated the boil without a trace and made her more beautiful. Dewi Kadita finally became the ruler in the Southern Ocean and became a goddess called Nyi Roro Kidul who lived forever. Third, norms, customs and local traditions are continuously maintained in the community to this day. The culture of wearing *sarongs* can be found in *Tengger Lumajang* East Java. At first the Tengger Tribe were using cloth before the sarong came to be worn, and this culture coincides with the Tengger Tribe. Young male and female tribe members wear sarongs with different motifs and ways of wearing them. They sometimes wear the sarong to cover the neck or the body. They preserve the culture of wearing sarongs because for the Tenggerese people in Argosari village, Senduro Sub-district, *Lumajang* Regency of East Java, the air is always cold because it is located above 2,000 meters above sea level, but apart from keeping them warm, the sarong represents self-esteem, a fashion trend, and their identity, so it is a matter of pride. If one of the residents does not wear a sarong, s/he will be the target of gossip.

Wearing the sarong, which is part and parcel of Tenggerese culture, may vary based on activity and gender. The sarong called *Lampin* is usually worn by hardworking men and men who work by relying on courage or security - it is the same sarong but carries different meanings. There is also a sarong that is used in relaxed situations, for example, on the way home from work and at home. In addition, there is a sarong that is used in usual activity and some are shaped to protect the fog down to the back. The wearing of sarongs by the Tengger Tribe also serves as a status marker (to indicate whether the wearer is single, married, widowed or a widower). Women wear their sarong on the left and right shoulders, and the knot is named *kekaweng*. The knot on the

right worn by unmarried women whom already have a candidate, whereas the knot is left denotes a married woman [8].

Fourth, local history serves as the fulcrum of the preparation of national history. *Sarip Tambak Oso* tells the story of a brave young man who cannot die even if he gets killed 1000 times. *Tambak Oso* is the name of the village by the *wetan* (east) river *Sedati Sidoarjo*. Sarip is known as a rough-tempered warrior but is very concerned about the plight of the poor who are victims of tax collecting by the Dutch. *Sarip Tambak Oso* has an inner bond with his mother, a poor old widow. Every time he was killed his mother's voice was heard, so *Sarip* was brought back to life. [9].

3.2. Localism: from National to Local

What is Localism? Localism consists of all the thoughts, ideas, beliefs, convictions that raise problems of the locality as their theme. Is Localism a theory or movement? Localism is an attitude and also the awareness to pay attention to the problems that develop in a specific local area or region. What is a manifestation of localism? A local traditional discourse which is built by all parties involved is a manifestation of localism.

What is the importance of localism in modern society today? At the earlier level, the importance of localism lies in the growing awareness to raise the local issues as a discourse of ideas and creative inspiration. Why? Products of modern culture have decreased and so the local values in all aspects of community life have regained respect and admiration. The product diversity of modern culture has shifted local cultural products, both material and mental, toward life forms and the patterns of public awareness characterized by consumptive, instant, and global features. Mass culture, consumptive products, and agents in more modern culture all have a tremendous appeal. In terms of evolution, the products of modern culture have built modern civilization that reduced local values. Society may not reject all of it, including the risks involved. The rejection of the products of modern culture that has already formed a pattern in people's daily lives will bring new problems that are not less risky. What needs to be addressed is the way the products of modern culture were adapted and transformed in a locality or regional context. Building modern civilization is not the result of internationalization, Westernization, and globalization. However, the civilization of modern society is the internalization of modern values into local values and vice versa.

Local wisdom that has a value of multicultural life can be extracted from the social and cultural aspects. Cultural aspects include local cultural history, geography, and demographics [10]. In this case the culture of batik can be exemplified. Batik is a culture that contains the value of local wisdom that is well known all over the world. In Indonesia, wearing batik by parents was initially identified with something very traditional and local. Our grandmother when attending an official event must use a *jarit* made of batik that seemed very ancient. However, at one stage batik began to show identity, not only in the country, but slowly it began to touch foreign countries. This is indicated by the abundance of overseas designers who combine batik fabrics

into fabulous outfits. Even the younger generation began to use batik clothes. The old and formal impression slowly began to wane. Wearing batik is not just appropriate for official events, but even some members of the younger generation wear it on casual occasions. As an effort to develop a batik business, this can be done through online shopping because within seconds, batik clothes can be seen by millions of people in the world.

In the case of batik culture, it is very clear that there is an attempt to incorporate modern values into local ones, namely designs of batik clothes and online shopping. On the other hand, there is now an attempt to incorporate local values into modern ones, namely the cultural values of *wayang* art that are incorporated into modern art in the form of cartoons whose characters are played by the characters in the world of shadow puppets made of leather or wood (*wayang kulit* or *wayang golek*).

Stories have been chosen that have been globalized, such as *Sincan* and *Avatar*. Meanwhile, there are many children's stories that "smell" local but contain many values to build the character of young pupils. The children's stories include the story of *Kancil* and *Buaya*, *Bawang Putih Bawang*, etc. The national history and culture of Indonesia in turn is made up of the diversity of local histories (multicultural sources). There is no canonization, because that will eliminate many facts of local history. National history is thus a local history; and conversely, local history is national history. The form of national characteristic local history that is able to accommodate and discourses results of internalization in building the modern civilization of Indonesia. The form of national historical characteristic local community that is capable of educating the society to move forward – for culture is essentially a societal learning process.

Localism is the attitude and awareness to build local history (national) on a global history. History in this context is not intended in the sense of the recording and / or writing on historical facts, but rather the public and cultural process itself. National and international discourse has been more prominent and dominated the history of nations in Indonesia. While local discourses are so numerous and so unable to keep up. Mass culture and the people in the circle of the central power have the largest share in lifting the national and international discourse as if such an emergency showed the need to be tackled. Meanwhile, local discourses are not less important, just like the flavoring for the national and international cuisine. Carried to its extreme, the presence of flavoring made no difference.

Facing all that is required of all thoughts, concepts, ideas, attitudes, beliefs, and convictions comes from local issues. Localism, but without imitating other *-isms* that emerge nowadays is a marker along with its meaning: all attitudes and thinking patterns are considering local issues as the focus of attention and creative inspiration theme of the communities in Southeast Asia. It takes all the components of society to build localism. Localism is not built from the top (center) centrally. It must be built in the area, because only areas are able to understand their own problems.

Global ideological hegemony needs to be competing with local ideology. Localism becomes increasingly important as globalization pushes to the surface. The torrent of information and communication as the marker of globalization impacts the influx of foreign culture without

filtration. It easily, quickly, and effectively enters public spaces. Society (without differentiated status, age, religion, geography, and its socio-cultural aspects) can immediately receive any information content and communications. There is no limit to the boundaries of nation, culture, social class, until the status and background of individuals are breached. On this side, globalization is more destructive than constructive. So, whether globalization left just move without addressed? Is globalization taken for granted, as well as receiving modernization as the only option without *reserve*, and apparently many catastrophizes than building a better civilization?

Localism finally also put itself in the context of globalization. In this context, localism becomes effective in the shape of filters and policies to foreign cultures and the risks brought about by the rapid flow of information and the communication world. Foreign cultures could not be dammed. Foreign culture cannot be denied entry into the public sphere of society. Whatever the form, content, and its impact, it will penetrate society. But letting it just happen would be a weakness and would expose the inability of the public to address the changes. Localism will take on its role as a perspective and a foundation to manage, process, select, and specify what is beneficial to society sociocultural context.

3.3. Localism: from Local to National

As one example of local culture that needs to be brought to the national and even Southeast Asian levels, let us peruse the Panji story. This, as stated by cultural observer [11] the story of Panji, which is local wisdom from the East Java region, had a great cultural impact not only outside Java but also in ASEAN countries. The story of Panji began to emerge from Kediri in 1276, at which time the story of Panji became popular and spread to places such as Bali, Lombok, Central Sulawesi, Kalimantan and Palembang. Panji's story is considered to represent the peak of the genius of human creativity and has a high cultural significance. A love story between Inu Kertapati and Dewi Sekartaji that parents did not approve of and which caused them to travel, became a favourite story for the community. This story is easily adapted to other art forms such as dance, masks, films and so on. Furthermore, the story is listed as the writing of the World Collective Memory for the UNESCO codex category. This story is easily adapted into other art forms such as dance, mask, film and so on. "People in Southeast Asia are very fond of the growing Panji dance in its territory," the National Library along with Malaysia, Cambodia and Leiden Universitet have listed the Panji script as a World Collective Memory for the UNESCO codex category.

3.4. Redefinitions Decentralization in Cultural

Important issues are often discussed at the time when the turn of power and political influence is decentralized. However, the term decentralization is given a narrow meaning, as it is limited to an area of bureaucracy and regulation. It is time the word 'decentralization' that is so popular in Indonesia is given a meaning in a broader

context, namely the context of culture. The theory of culture revealed a proposition that society creates its culture, which in turn will set the culture of a society that created it. That is, society as a subject as well as for cultural objects. As the subject, people build a culture as a result of their mind. As an object, the public will be guided, managed and directed by the culture that had created it. Civilization is ultimately determined by how the dialectic dialogue between society and culture is held in everyday life. Extending knowledge of national culture is part of an effort to minimize the negative impact of globalization which is no longer inevitable today, and this requires a solution, because the impact of globalization will be a serious threat to the nation's young generation if it is not based on the awareness of the importance of custom-based values and traditions that apply in their environment [12].

It is interesting that this happens in reality of the history of the Indonesia society since the 1970s until now, for example. In the era of Soeharto with his New Order regime, that all the definition, truth, system meaning, and the power is in the hands of the state [13]. When the Reform Order succeeded in overthrowing the New Order regime, it was not directly subverting the consciousness that had been built during the reign of Soeharto. Freedom, democracy, centralism and domination moved more openly in the Reformation era. On the other hand, reform showed that the new regime was not able to resolve the problems relating to the lives of many people and patterns of consciousness and society life, either the dominance of the state in the New Order era changed to regime domination in another form. So, what really happened? Apparently, a change of politics and power in a country does not have an influence on the policies and directives of the pattern of life and awareness. In this case redefinition of cultural decentralization is needed. In another sense, the importance of culture as a perspective approach in dealing with the problems of the area and its solution through the implementation of development policies are oriented bottom up. Those cultural approaches exploit the advantages or strengths and weaknesses in the communities at the bottom level.

Redefinition was also carried out by Sudono [14] in a study related to the redefinition of Chinese identity through *Liong* and *Barongsai* performances in Yogyakarta which concluded that Chinese cultural communication did not eliminate its identity and culture, but had strengthened justice and created new texts about *Liong* and *Barongsai* cultures.

The cultural approach can also be used to observe and understand the history of the conflict, to learn about the local culture of the various ethnic groups in great detail, and then engage in dialogue with various parties to listen to their aspirations and alternative problem solving they offer [15]. The cultural approach can also be applied to determine policies in various fields [2]. In short, a cultural approach claims that the construction in the area should be based on its culture. This statement causes some difficulty. There are models of modern development that have often clashed with the culture of the area. But through the efforts of regional culture and modern internalization, the meaning of the self (identity), and cultural decentralization, as disclosed previously, can be found in a variety of solutions. In addition, the cultural approach is not the only approach to

regional development. The cultural approach can be a counter-discourse against the hegemony of another approach that has been selected.

Examples of cases of cement plant construction in Kebumen, Central Java show that a cultural approach can be a counter-discourse against the hegemony of others, as Rofiuddin has described. Hundreds of residents from Gombong, Kebumen, Central Java, held a rally against the establishment of a cement plant in the Karst Gombong Selatan area by PT Semen Gombong (Medco Group) on Wednesday, June 22, 2016. Residents demanded the cancellation of PT Semen Gombong and urged that the South Gombong Karst Landscape Area (KBAK) be returned as a protected area according to Decree No. 27 of 2012 issued by the Minister of Energy and Mineral Resources, concerning the establishment of the Karst Gombong South Landscape Area.

3.5. The Pattern of Islamic Relations with Local Culture

Understanding Islam in Indonesia differs from Islam in the Middle East. Islam in the Middle East region is in a triangular relationship of Islamic-Christian-Jewish. An archipelago is a very different area. The problem which is not about the relationship between the three faiths but it is more importantly because of their exposure to the beliefs of the pre-Islamic era. That difference colors the characteristic of Islam in Indonesia and Southeast Asia in general. For Islam in Indonesia, it is difficult to be single-minded. Lombard argues that for Muslims in Indonesia, it has been impossible to form a unity. The problem that triggered the identifier was because of their exposure to the pre-Islamic beliefs (animism, Hinduism, Buddhism) which were still living together with Islam which arrived at a later stage [17]. The above statement is reinforced by the work of Geertz [1] as discussed in the opening of this paper, namely *The Religion of Java*. Geertz distinguished variants of Islam in Java into three, namely *Santri*, *Abangan* and *Priyayi*. From the three variants of the Javanese Islam, the *Abangan* (and *Priyayi*), "were accused of" being un-Islamic because they often combined Islam with the beliefs and practices of syncretism. The *Abangan* was described as a group that still practised religion rooted in religions before Islam came. The most dominant one was animism and only on the surface that variant showed Islamic nuances. They still worshiped the ancestors and believe in the spirit by giving offerings as the main form of ritual, magical, and other forms of mysticism and asceticism. It was closer to the teachings of Hinduism and syncretism.

The concept of Islam in Indonesia referred above is one of several variants of religion that exist in Java, there are many variants among the religious people of Java, such as the Hindu Javanese mystical movements mysticism, Javanese sects, and Javanese Islam [18].

It is stated that seeing patterns of Islamic religiosity in Indonesia, especially on the island of Java, only from one point of view will make the view become distorted and incomplete [19]. There is complexity, which cannot only be seen at a glance. There is quite a serious struggle between Islam and the pre-Islam beliefs, the negotiations between

Islam and local culture, as well as the process of interplay between one another that sometimes manifests itself in the syncretic pattern, conflict, or other patterns that are sometimes difficult to define.

On the other hand, Islam in Indonesia is classified as *abangan and priyayi* or syncretic, considering "religion" as an artistic activity. One of the studies that raised these issues are Budiyanto entitled *The Struggle [between] Religion and Culture: Patterns of Islamic Relations and Local Culture in Tutup Ngisor Society, The Slopes of Merapi, Magelang, Central Java*. The results found that art serves as belief and religion as something that has been ingrained and guided the direction of the lives of the villagers. They really believed in "living for art, not art for life". However, this belief did not necessarily negate the belief about the religion they followed, either. They still believed in Islam as their religion. But the rituals that have been ingrained in their tradition cannot just be discarded because of their Islamic religious beliefs. They tried to negotiate by giving a space for growth and development of Islamic rituals. Thus, were the belief and "religion" inherent in their lives.

These findings are in line with a statement stating that Islam in Indonesia, especially on Java shows more continuity, and does not constitute a change of beliefs and local religion [20]. In that context negotiations actually have been refined so as to not to clash with each other, that is to say to avoid conflict between local culture on the one hand, and the teachings of religion on the other.

4. CONCLUSION

The above line of thought may eventually lead to the following conclusions. It needs a new approach to understand the dynamics of this fast-paced society. Localism can be an alternative point of view. All thoughts, concepts, ideas, attitudes, beliefs, and convictions come from local issues defined as localism. Localism is a marker which considers local issues as the focus of attention and creative inspiration theme of society. It takes all the components of society to build localism. Localism is not built from the top centrally. It must be built on the area, because only areas understand their own problems better.

Decentralization which has been the political menu in most of the countries of Southeast Asia needs cultural redefinition. Redefining the decentralization culturally will place a cultural approach as a paradigm of national development. One of the cultural approaches is the growth and development of localism in lifestyle and public awareness.

One form of localism is the self-understanding of society in terms of the characteristics, potential, and its culture, as an identity. The dynamics of modern society are its fast pace and internationalization, Westernization, and globalization, so the identity of localities have a more important role. The development of modern societies needs a filter and internalization efforts in the context of the locality. For the identity of the locality in question it is very important to realize those.

The pattern of the relationship between Islam and local culture in Indonesia occurred because of the delicate cultural negotiations, which Islam can defuse with the local

culture of Indonesia. The negotiations created a local cultural construction of syncretization results. The resulting construction of the relationship became the modifier of Islam in Indonesia. Based on the identifier, it needs the government's appropriate policy, in order to avoid clashes that would trigger divisions, including the issue of a radical antidote in the name of religious issues.

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